CHINA AND POTTERY
OF OUR FOREFATHERS

By ESTHER SINGLETON

MENTOR GRAVURES

STAFFORDSHIRE TEASET

SPODE TEASET

LOWESTOFT WARE

THE PEPPER POT PLATE

From the Collection of Mr. A. M. Hudnut

MENTOR GRAVURES

COLLECTION OF LUSTER WARE

WEDGWOOD WARE

A PLATE OF WILLOW WARE

THE MENTOR · DEPARTMENT OF FINE ARTS · SERIAL NO. 86

"China's the passion of his soul:
A cup, a plate, a dish, a bowl,
Can kindle wishes in his breast,
Inflame with joy, or break his rest."
—Lines to Horace Walpole.

COLLECTORS who devote themselves to gathering specimens of such china* as our forefathers used on their tables and in the decoration of their homes, possess some of the most charming and valuable productions of the seventeenth and eighteenth centuries.

The collection of china makes a double appeal,—to sentiment and to the artistic sense. Many a collector has begun with a few cups and saucers, a bowl, or a dish or two,—his or her share of an old family service,—and these possessions have awakened interest in the subject.

When we consider how fragile china is we wonder that so much of the ware that was owned by our forefathers has survived constant usage and the vicissitudes of moving and transportation in a country where houses seldom last beyond three generations.

Many who are not collectors fondly preserve such inheritances as a Wedgwood teapot or sugar bowl with cameo decoration; a few Spode cups and saucers, with their cheerful pink roses and heavy gilt bands; a cream-colored salt-glaze plate from Leeds, with basket pattern and openworked border; a Whieldon cauliflower teapot with white body and brilliant

*This term is applied to porcelain of all classes, whether true porcelain of hard paste (*e. g.*, Chinese, Japanese, Meissen [my'-sen], Plymouth, Bristol, etc.), or artificial porcelain of soft paste (*e. g.*, Sèvres [sayvr], *pâte tendre* (patay tondr), Worcester, Chelsea, Bow, Lowestoft, etc.). Biscuit is the paste after it has been baked, but before it has been glazed. The glaze is the composition, varying in its constituent parts, put upon the paste to give it a glassy finish.

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ETRURIA WEDGWOOD and OLD FULLHAM WARE

From the collection of Mr. G. H. Buek

green glaze; a Lowestoft (lo′-stoft) set with the family coat-of arms on each plate, cup, and saucer; old blue Canton dishes with the famous "willow" pattern; Nanking (nahn′-king′) vases and dinner services with gay mandarins and flowers; a few specimens of the "transfer printed" china, which Worcester (woos′-ter) began to make in 1757, with pictures of landscapes, mythological scenes, or designs after Angelica Kauffmann, Cipriani, Bartolozzi (bahr-to-lot′-see), or Cosway; a few pieces of copper or silver luster; or some of the now treasured dark-blue Staffordshire, with American scenes and historical events.

Occasionally, too, a Delft piece several hundred years old finds an honored place in a twentieth century home, having outlived many generations of Knickerbockers.

CHINA IN DUTCH NEW YORK

If we could enter a typical Dutch house of the best type in New Amsterdam in the middle of the seventeenth century, we should be amazed at the array of handsome Delft and oriental porcelain decorating the walls, the chimneypieces, and the tops of the great cupboards and chest-of-drawers. The choice pieces and little curios displayed in the cabinets would also attract our attention.

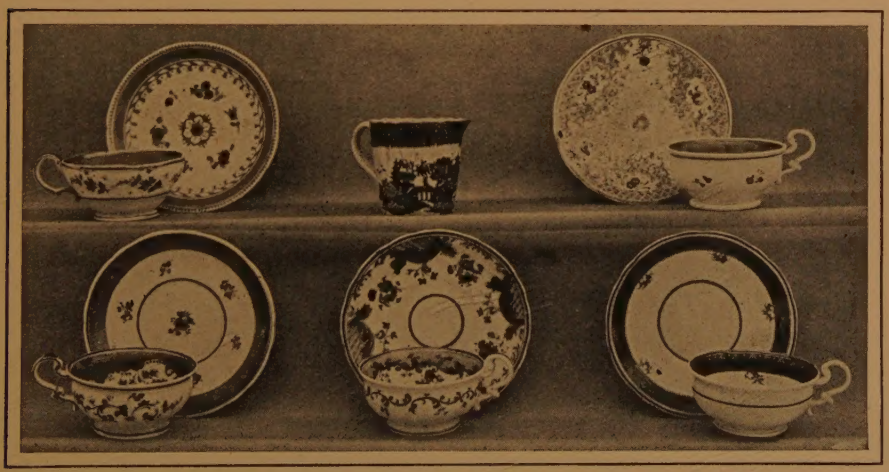
The reason why the Dutch homes of the New World were so rich in porcelains is not far to seek. Early in the seventeenth century Amsterdam had become headquarters for the distribution of oriental ceramics, brought home from the Far East by the Dutch, who had made themselves masters of the Eastern Seas. By the middle of the century Dutch ships unloaded from 20,000 to 45,000 pieces of porcelain annually at the docks

of Amsterdam, then the wealthiest city of northern Europe. Much of this porcelain was reshipped to foreign ports, including the prosperous settlements on the Hudson that owed their existence to the activities of the West India Company. Here the wealthy merchants and patrons were only too anxious to exchange furs and woods and other native produce for articles that would make their homes attractive, and bring into them the same atmosphere that they had left behind, or felt when they visited the Vaterland.

The inventories of the merchant class in Old and New Amsterdam are identical,—they show the same furniture, pictures, and other decorations, and in both porcelain is conspicuous. China-collecting had already become a craze in Holland, and the Dutch brought the mania with them to the New World. Moreover, by the time that New Amsterdam reached its high tide of prosperity the Dutch potters had succeeded in imitating oriental porcelain.

THE DELFT POTTERS

The secret of Böttcher, who discovered the trick of making hard paste* at Meissen, near Dresden, had leaked out; and the Delft potters†, with the genius peculiar to artisans of the Low Countries,



WHIELDON WARE and CROWN DERBY

*The paste may be described as the vessel as it leaves the potter's hand before being baked. The term *hard paste* may be said strictly to belong to all Chinese porcelains; although *soft paste* is sometimes spoken of. *Hard paste* means, of course, the body of the real porcelain as produced in China, when the nonfusible clay called kaolin was combined with a fusible stone called petuntze [pe-tun'-tse]. This produced the so-called natural porcelain, as against the various pseudo-porcelains made in Europe and now called *soft paste* chinas. Soft paste of a different kind appears to have been made in China, but only to a small extent.—*Egan Mew.*

†One characteristic Delft pottery possesses above any other is its wonderful glaze; such brilliancy has not been obtained anywhere else. It is not the lustre of the Italian or the Hispano-Moresque, nor the metallic reflections of the Persian or Rhodian; it has no suggestion of tints or lines, but is simply the transparent covering of the paste. It was owing probably to the proportion of tin used, and also perhaps to the baking.—*W. Pitcairn Knowles.*

ENGLISH WARE, 1761-1783

soon reached such a degree of skill that some experts of the present go so far as to say that their productions almost equal those of the Chinese. Not only was the composition of white clay imitated, but the very models and styles of decoration, so that the thirty or more Delft potters who worked so industriously turned out blue and white ware representing Biblical scenes, portraits, landscapes, and bold designs of conventionalized flowers; black ware decorated with Chinese pagodas and trees in yellow and green; and pieces inspired by the prints of the famous engraver Goltzius, in which we may, perhaps, trace the origin of the "transfer printed" ware made in England in such large quantities a century later. The frequent mention of teacups and saucers and teapots (Dr. Jacob de Lange [lahng'-e] had 134 teapots in 1685) alone gives evidence of the high grade of china that came to New Amsterdam; for tea at this period was a new and expensive beverage, and a "tea service" was to be found only in prosperous homes.

But Holland was not the only source for Delft. Delftware was successfully imitated by the English at Lambeth, Bristol, and Liverpool. The American colonies were supplied with these goods at such small prices that pewter was driven from the ordinary household. What had once been a luxury became an ordinary commodity. Articles that now bring hundreds of dollars were listed in those days for a few pence or shillings.

CHINA MANIA IN ENGLAND

China mania, having extended to England, was greatly encouraged by Queen Mary (the wife of Dutch William), whose residence at The Hague had stimulated her taste for art treasures, which she, like all the Stuarts,

DRESDEN WARE

possessed. Her collection of china is still preserved in Hampton Court Palace. In her day connoisseurs (kon-i-seurs′) no longer went to Amsterdam. The London china shops became famous; and there fops and curio hunters, including statesmen and generals, as well as fashionable ladies, would go into raptures over a teapot, or eggshell cup and saucer, or those treasures, to which, a century later, Mrs. Malaprop referred as "articles of bigotry and virtue."

In the days of Queen Anne, when Addison wrote so wittily of the craze, Pope thought one of the prettiest compliments he could pay the fair Belinda in "The Rape of the Lock" was that she could remain "Mistress of herself though china fall."

CHELSEA-DERBY, 1769-1784

FRANKLIN'S TASTE FOR CHINA

Benjamin Franklin happened to be in London when china mania was still raging. Hogarth had just touched it off with his acrid humor in such pictures as "Taste in High Life" with the connoisseur gloating over the tiny teacup and in the young wife's return home in the "Marriage à la Mode," with her negro page carrying a basket of porcelain monsters that she had just purchased. About this time, too, Horace Walpole was making his marvelous collection at Strawberry Hill, which occasioned the verse quoted at the beginning of this article.

The great American diplomat and scientist, who had so many tastes and was up to date in everything, from Watteau-like garden parties and entertainments at Ranelagh (ran-lay) to "musical glasses'" and ballooning, also took up the china craze. We can picture the "Philadelphia Quaker," as he was called, in his brown coat, unpowdered head, and fur cap, peering through his spectacles at the fine porcelain displayed in the London shops to make his selection of typical English pieces, which he sent to Mrs. Franklin in 1758, so that the Franklin home in Philadelphia might have a choice collection of the most fashionable china of the hour.

What collector of the present day would not rejoice to receive such a present as described in Franklin's letter to his wife:

"I send you by Captain Budden, a large case and a small box contain-

WORCESTER, 1751

ing some English china, *viz.*, melons and leaves for a dessert of fruit and cream, or the like; a bowl remarkable for the neatness of the figures, made at Bow, near this city; some coffee cups of the same; and a Worcester bowl, ordinary. To show the difference of workmanship, there is something from all the china workers in England; and one old true China bowl, mended, of an odd color."

The learned doctor, moreover, advises his wife to examine the delicate pictures on some of the pieces with her spectacles so that she shall miss nothing of their beauty.

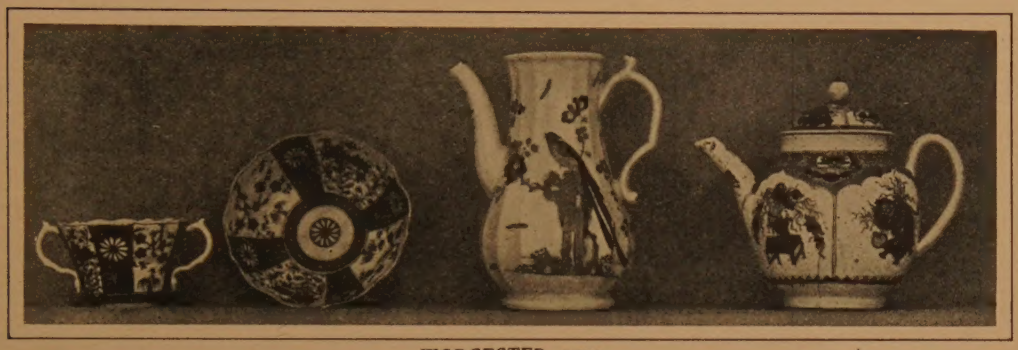
We may add here that a portrait bust of Franklin in porcelain stood on many a chimneypiece in the Old World as well as the New.

ENGLISH WARE, 1751–1783

ENGLISH POTTERY IN AMERICA

Throughout the eighteenth century our ancestors were supplied with the best work of the English potteries. It was a period of great activity; for George II and his brother, the Duke of Cumberland, realizing that it would

LEEDS WARE



WORCESTER, 1751

be wise to keep at home the large sums of money sent to foreign countries for porcelain, took the newly established works of Chelsea (chel′-see) and Bow under their protection. Their connection with Brunswick and Saxony made it very easy for the English potteries to get models from Dresden. This explains why there is so much similarity between the productions of early Chelsea and Bow to the beautiful contemporary Dresden porcelain. Americans who have inherited early examples of Chelsea and Bow prize them very highly.

BLACK BASALT

Pieces of ornamental Chelsea and Bow also came to America in large consignments,—shepherdesses in looped up flowered skirts; mythological figures; busts of popular actors and actresses, such as David Garrick as Richard III, Peg Woffington as Mistress Ford, Kitty Clive and Woodward in the farce of "Lethe," so often played at the Park Theater in New York, and Quin as Falstaff; busts of George III, Pitt, Washington, and Franklin; birds and baskets of flowers for the

BRISTOL WARE, 1775–1832

tops of bookcases; and many charming little knickknacks, for which Battersea, for example, was famed. All the styles of china that were fashionable in England were fashionable in the American colonies. London novelties often crossed the ocean before they reached provincial towns only a few miles distant.

From the collection of Mr. A. M. Hudnut

A SOUP TUREEN, SHOWING THE PENNSYLVANIA HOSPITAL
Staffordshire

WEDGWOOD AND SPODE

About 1740 there was a rage for Porto Bello, made by Astbury of Staffordshire, in commemoration of Admiral Vernon's capture of Porto Bello in 1739. Admiral Vernon was a great hero in America (the Washington home, Mount Vernon, was named in his honor), and for a long time the Porto Bello china, decorated with little ships in battle array, appears in newspaper advertisements. Then came agate, tortoise-shell, clouded, melon, cauliflower, pineapple, and quilted ware, and then the cream-colored salt-glaze, perfected by Wedgwood, who followed it with his black basalt and still more famous jasper in light and dark blue, buff, salmon pink, and sage green, decorated with classic pictures and festoons in white.

From the collection of Mr. A. M. Hudnut

A PITCHER SHOWING THE DEAF AND DUMB ASYLUM AT HARTFORD, CONNECTICUT
Staffordshire. On the opposite side is a view of the New York Almshouse

The whole of Staffordshire followed Wedgwood's classic models; and fashionable American tables in the last quarter of the eighteenth century were set with this style of porcelain, according so well with the slender, urn-shaped designs that silversmiths produced, and the delicate, straight lines of the Sheraton furniture, then in the height of fashion.

From the collection of Mr. A. M. Hudnut

ST. PAUL'S CHAPEL, NEW YORK CITY
Staffordshire

The first potter to break away from this new-classicism was Spode (an apprentice of Wedgwood's), who returned to the "Chinese taste," and was responsible for making popular a design dear to all who have had grandmothers,—the willow pattern.

THE WILLOW PATTERN

Everybody loves the familiar blue and white plate, or dish, with its simple story of the mandarin who, frowning upon the loves of his daughter and secretary, Chang, pursued the lovers from his villa with the turned up roofs, under the orange and peach trees, across the bridge by the drooping willow. The gardener's house in which the fugitives took refuge; the island where they lived for years; and the two doves into which the gods made their souls pass, after their tragic deaths, are also shown.

From the collection of Mr. A. M. Hudnut
AN ESPLANADE AND CASTLE GARDEN PLATTER
Staffordshire Ware

A STAFFORDSHIRE DISH

From the collection of Mr. A. M. Hudnut
A PLATE SHOWING GOVERNORS ISLAND, NEW YORK

The original Chinese plate used an old tea-house in Shanghai as a model for the mandarin's villa; but the pattern was repeated by so many potters, after Thomas Turner first made it at Caughley in 1780, and Spode started its vogue in Staffordshire four years later, that there are many versions of the famous "willow."

LOWESTOFT AND STAFFORDSHIRE

Another favorite ware in America was Lowestoft. Many kinds of ware were made at Lowestoft. The so called "Chinese Lowestoft," decorated with coats-of-arms, crests, or monograms, surrounded by a floral or scroll border, and sometimes bearing a pink rose, was so universally used that specimens—indeed, whole sets—are preserved in our museums as well as in private houses.

After the Revolution decorations were made that would appeal to American buyers. In Staffordshire, particularly, was made the dark blue ware decorated with American scenes and historical events, framed in a

decorative border of shells, or flowers. Beauties of America, such as Niagara Falls; buildings, such as the Park Theater, Castle Garden, and the Battery (New York), the Boston State House with John Hancock's cows, and the Capitol at Washington; quaint representations of the Landing of the Pilgrims, the Battle of the Chesapeake and the Shannon, the opening of the Erie Canal, and Lafayette at the Tomb of Washington,—all appeared on plate, dish, and jug. Popular prints of contemporary events that would interest the people of the new republic were transferred to pottery with quick enterprise. Many a demolished building and thrilling event thus live in old Staffordshire.

From the collection of Mr. A. M. Hudnut

A GROUP OF NEW YORK VIEWS

Staffordshire

A DELFT PLATE

LUSTER WARE

Another ware of the period was luster. Gold luster was made by Wedgwood, and some of it was beautiful. Silver luster became popular toward the end of the eighteenth century. Copper luster belongs to the early days of the nineteenth century. Some of it was fine and handsome, and some of it, not so fine, was used on the servants' tables and in the kitchens of fashionable homes and by the poorer people of town and country.

Canton and Nanking porcelain enjoyed

a new vogue early in the nineteenth century on account of the trade of our sea-captains, who brought crates upon crates of such ware into Salem, Boston, New York, and Charleston. A visit to the Essex Museum at Salem affords much instruction on this point. Not all museums possess such complete and illustrative collections as the Essex Institute at Salem, the Boston Museum of Fine Arts, the National Museum in Washington, and the Metropolitan Museum of New York; but nearly every historical society in the country and all the headquarters of the Colonial Dames and Daughters of the Revolution exhibit a cabinet or two of historical china.

From the collection of Mr. G. H. Buek

SILVER AND PURPLE LUSTER WARE

American collectors, quick to appreciate the artistic beauty apart from the historical associations of seventeenth and eighteenth century porcelain, have pretty well gathered up all the pieces not owned by museums and private families, and great is their delight when an individual cup of Spode or Lowestoft or Battersea or a Staffordshire plate comes to the auction room so that they can complete a set they have been slowly gathering

Such splendid collections as those of Mr. R. T. Haines Halsey, Mr. G. H. Buek, and Mr. Alexander M. Hudnut, representing the work of years, contain treasures of rarity, value, and extreme beauty. They exhibit, moreover, exactly what our forefathers possessed.

SUPPLEMENTARY READING

POTTERY AND PORCELAIN
By W. C. Prime (*New York*, 1878)

CHINA COLLECTING IN AMERICA
By Alice Morse Earle (*New York*, 1892)

OLD BLUE STAFFORDSHIRE
By R. T. Haines Halsey (*New York*, 1899)

THE POTTERY AND PORCELAIN OF THE UNITED STATES
By Edwin Atlee Barber (*New York*, 1901)

SOCIAL NEW YORK UNDER THE GEORGES
By Esther Singleton (*New York*, 1902)

THE OLD CHINA BOOK
By N. Hudson Moore (*New York*, 1903)

DUTCH POTTERY AND PORCELAIN
By Pitcairn Knowles (*London and New York*, 1908)

OLD CHINESE PORCELAIN
By Egan Mew (*London and New York*, 1909)

CHELSEA AND CHELSEA-DERBY
By Egan Mew (*London and New York*, 1909)

OLD BOW CHINA
By Egan Mew (*London and New York*, 1909)

CHATS ON ENGLISH CHINA
By Arthur Hayden (*London and New York*, 1909)

CHATS ON OLD EARTHENWARE
By Arthur Hayden (*London and New York*, 1909)

THE A B C OF COLLECTING OLD ENGLISH POTTERY
By J. F. Blacker (*Philadelphia*, 1910)

Charles Lamb, in his gentle way, confessed to "an almost feminine partiality for old china." Yet while Lamb calls the taste for china "feminine," we have found it to be chiefly masculine. The collectors to whom we turned in preparing this number of The Mentor are men, and two of them, Mr. Halsey and Mr. Hudnut, have made collections that are considered the most distinguished outside of the public museums. We have found, moreover, that a search for material concerning china collecting usually leads to a man—either an owner of a fine private collection, or else a benefactor who has donated a collection to a museum.

From the collection of Mr. A. M. Hudnut

A "STATES PLATE"

Cream colored background with decorations in black. An American eagle with fifteen stars, and fifteen connected circles, each marked with the name of a state. The plate contains the thirteen original states with the addition of Kentucky and Vermont

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And the same may be said of the literature of china collecting. By far the greater number of books on china and pottery have been written by men. The supplementary reading list at the end of this article contains the titles of thirteen books—only two of which were written by women.

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What, then, becomes of Charles Lamb's "feminine" taste for china? I put the question to one of the collectors from whom we obtained our material for The Mentor. "Why is china collecting a man's pursuit?" His answer was simple: "It isn't. The vast number of china collectors are women. Thousands of women are collecting all the time, and many of the most valuable pieces are in the private collections of women. A few men are collectors in a big way; but the only reason that men collectors appear to be so prominent is because they go into it heavily and are willing and able to spend considerable sums of money. No statement of the wealth of old china in this country would be complete without mention of the noted collections of Mrs. Emma De F. Morse, of Worcester, Mass.; Mrs. Richard Lindabury, of Bernardsville, N. J.; and other women who have collected china for years."

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"Say this for the men," he added: "When a man goes in for old china it is no mere collector's mania that seizes and holds him. He is captivated by the ideals of the potter as they are expressed in form and color, and he is led on through the infinite variety of china from one delight to another. You have quoted Charles Lamb. Do you remember how his fancy played about the little figures on a china teacup? Lamb has a point of view with which all china collectors, men and women, must sympathize. He looked upon old china with the eyes of a wondering child."

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"I love," he said, "the little figures on china pieces. Here is a young and courtly mandarin handing tea to a lady from a salver—two miles off. And here another lady is stepping into a little fairy boat moored on the hitherside of this palm garden river, with a dainty mincing foot which, in a right angle (as angles go in our world), must infallibly land her in the midst of a flowery mead, a furlong off on the other side of the same strange stream." Teacup land is a fantastic little world, filled with dainty and delicate forms and fancies—and as full of simple charm as fairyland.

W. D. Moffat

STAFFORDSHIRE TEA-SET—YELLOW GROUND WITH DESIGNS IN BLACK

STAFFORDSHIRE TEA-SET—Yellow Ground with Designs in Black,—is the subject of one of the intaglio-gravure pictures illustrating "China and Pottery of Our Forefathers."

STAFFORDSHIRE WARE

Monograph Number One in The Mentor Reading Course

SINCE 1600 North Staffordshire has been the center of the potter's industry. In fact, this district, which encircles the "five towns" of Tunstall, Burslem, Hanley, Stoke, and Longton (lately brought into literary notice by Arnold Bennett), including land that abounds in clay and is watered by the Trent, is commonly called "The Potteries." As early as 1671 the Tofts had their works near Skelton, and produced their "slip decorated," imitated by every Staffordshire potter of the day. The next potters of importance were the Elers, two Dutchmen, whose factory at Bradwell Wood produced in particular hard red stoneware(some of it with stamped ornaments in relief) from 1690 to 1710. Next came John Astbury, who made ware of red, fawn, chocolate, and orange color. He died in 1743, and was succeeded by his son Thomas, who had begun potting in 1723, and after many experiments produced a "cream color," afterward perfected by Wedgwood. Thomas Astbury also made the famous Porto Bello ware and the ware with white applied ornaments called "Astbury."

Of greater importance was Thomas Whieldon (1740-1780), who employed in his factory at Fenton, Josiah Spode, Aaron Wood, and Josiah Wedgwood. The latter became his partner in 1753. Whieldon made salt-glaze, solid agate ware, tortoise-shell, clouded, and his celebrated cauliflower and melon. Like his predecessors and contemporaries, Whieldon produced birds, animals, figures, monsters, Toby jugs, etc. He made color one of his attractions, and his colors and brilliant glazes are unrivaled.

The fine salt-glaze stoneware of Staffordshire, not only rendered hard by being glazed with salt, but which had been developed into an exquisitely thin and light fabric, was one of the most original productions of English art pottery. Its chief workers were the Astburys, Twyford, Thomas Billing, Ralph Shaw, Thomas Wedgwood, Aaron Wood, and Thomas Whieldon. It was superseded, however, by the cream ware, developed from Thomas Astbury's productions by Josiah Wedgwood, the king of Staffordshire potters.

Very famous is William Adams (1745-1805), who came from an ancient family of Staffordshire potters. He was a pupil of Wedgwood's, and made classic ware in his style. Another follower of Wedgwood was John Turner (1739-1786), the first to introduce under-glaze printing into Staffordshire. Josiah Spode (1733-1797) and his son Josiah (1754-1827), Thomas Turner of Caughley and Thomas Minton (1765-1836), apprenticed to Thomas Turner at Caughley, who settled at Stoke, are the leading names of a long list of potters.

Until 1756 all pottery had been decorated by hand. In 1756-1757 Battersea, Liverpool, and Worcester began to make the "transfer printed" method popular. This was the simple method of transferring an engraving to the pottery. William Adams first introduced the transfer printing into Staffordshire in 1775. The "black transfer printed" ware soon had a rival in the "blue transfer printed." Pottery now became a medium to record events in matter of fact, humorous, or satirical fashion. The "blue transfer" strove to be decorative, and many plates, dishes, jugs, tureens, and bowls represented famous scenery, historical buildings, or popular pictures of the day. Illustrations from books were used too, such as the engravings for Dr. Syntax.

A vast amount of blue Staffordshire was especially made for the American market. One of the chief potters who produced American scenes was Enoch Wood, grandson of Aaron Wood. Others were Andrew Stevenson, Ralph and James Clews, Joseph Stubbs, J. and W. Ridgway, Ralph Stevenson, E. J. Phillips & Co., William Adams & Sons, and J. and J. Jackson, each of whom had an original decorative border of flowers or shells.

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LOWESTOFT WARE—CREAM BACKGROUND WITH PINK FLOWERS, AND COAT OF ARMS IN COLORS

LOWESTOFT WARE—Cream Background with Pink Flowers, and Coat-of-Arms in colors—is the subject of one of the intaglio-gravure pictures illustrating "China and Pottery of Our Forefathers."

LOWESTOFT WARE

Monograph Number Two in The Mentor Reading Course

THE factory at Lowestoft was in operation from 1757 to 1802, when it closed, owing to the competition of the Staffordshire potteries. All reliable records perished, and for years no two authorities agreed as to what was, or was not, Lowestoft. In 1902, when some alterations were being made in the foundations of a malt kiln, many fragments and molds were brought to light. These proved that the wares of Bow, Worcester, and other factories were used as copies. Workmen from Worcester and Bow were also employed at Lowestoft, and *used there the marks of those works*. There is no recognized "fabrique" mark of Lowestoft porcelain.

The fragments found in 1902 proved, to the surprise of china fanciers, that blue and white porcelain was the *chief* production of the Lowestoft factory. The word Lowestoft, therefore, embraces a much wider range of productions than was attributed to it a few years ago.

Lowestoft porcelain is soft; but during the forty-five years that the factory was working many recipes for the paste were in use. Among the fragments unearthed none were of hard paste except a few pieces of Chinese porcelain in a finished state, evidently used as models.

There is one infallible aid to the identification of Lowestoft,—the sand in the glaze gives it a gray and somewhat dirty tinge; almost a greenish tinge, in fact. It is necessary to look closely at this on pieces painted with flowers, and bright pink or puce ribbon, as these decorations were also used at New Hall. New Hall and some of the Staffordshire potters also used the decoration so characteristic of Lowestoft,—two roses, one pink, the other purple, tied with a red ribbon, and a border of red lines and dots.

The patterns upon Lowestoft underglaze blue are generally Chinese. Pagodas, boats, seascapes, etc., are found upon "blue and white Lowestoft" on a background of "powder blue," copied from the Chinese. The blue dragon, in exact imitation of the Chinese, was borrowed from Worcester. Transfer in the "willow pattern" was also used at Lowestoft in both a deep and a pale blue. A distinctive decoration was also underglaze blue with a red over-glaze and slight gilding. In such pieces the willow pattern was used; also flowers, landscapes, trees, bridges, cocks, and hens. The pattern was painted in deep blue, then glazed and baked, and then ornamented with Indian red, and the blue brightened with gold. Chinese figures in the "Mandarin style" were also painted in enamel colors, in pink, green, blue, red, and yellow, with a fence or a bridge in the background. This was also a Worcester design.

The examples illustrated here are of the type called "Chinese Lowestoft," about which there has been much discussion. It is more than probable that the greater part of what we call armorial china—china decorated with monograms, crests, and coats-of-arms of English and American families—was made to order in China from sketches sent there. Many such services were ordered in the eighteenth century through the East India Company. Letters and documents prove this to have been the case. Sometimes, too, Oriental china, undecorated, was brought to Holland and England to be painted and fired.

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COURTESY THE METROPOLITAN MUSEUM OF ART NEW YORK WEDGWOOD WARE LIGHT BLUE WITH FIGURES IN WHITE CAMEO

WEDGWOOD WARE—Dark Blue with Figures in White Cameo—is the subject of one of the intaglio-gravure pictures illustrating "China and Pottery of Our Forefathers."

WEDGWOOD WARE

Monograph Number Three in The Mentor Reading Course

JOSIAH WEDGWOOD, greatest of all Staffordshire potters, raised English pottery to the level of a fine art. He came of a family of potters, and was born at Burslem, July 10, 1730. At the age of nine he worked in the pottery of his eldest brother, Thomas, at Burslem, and became an expert "thrower" on the wheel. He early developed a love for experimenting, which was not appreciated by his brother, nor by Alders and Harrison, with whom he next worked near Stoke. Thence he went to Thomas Whieldon at Fenton, and was his partner from 1752 to 1758. Together they produced much novel ware, including the tortoise shell and the green glazes and cauliflower.

In 1759 Wedgwood leased from his relatives the Ivy House Works at Burslem, where he devoted himself to refining the material. He succeeded in producing a beautiful cream-colored porcelain, which became popularly known as "Queen's ware," Queen Charlotte having greatly admired it and bestowed her patronage upon the manufacturer in 1762. In 1766 he took Thomas Wedgwood into partnership and built a new factory between Burslem and Stoke-upon-Trent. Here he perfected his cream-colored ware and turned his attention to the "Egyptian black" or "black basaltes," which was sometimes decorated with "encaustic" colors, silvering, gilding, and bronzing. In 1769 he made additions to his works, giving them the fanciful name of "Etruria," the ancient country most celebrated for the beauty of its ceramics. Here he also built a splendid mansion, which he called "Etruria Hall." At this time he took Thomas Bentley into partnership.

Although Wedgwood had produced many original ceramic bodies, the most original and distinctive which occurs to the mind whenever Wedgwood's name is mentioned was yet to come. This was the famous "jasper ware," remarkable alike for the material, the forms, and the decoration. The product was a smooth paste of exquisite texture, which could be made a dead white or an ivory white. Its chief charm was derived from its behavior in the kiln with certain metallic oxides, by means of which the jasper body could be colored in exquisite hues. With cobalt a wonderful blue was obtained; with manganese, a charming lilac; iron produced a yellow; and iron and cobalt, a green. Salmon pink, fawn-color, and sage-green of great delicacy, were possible in this marvelous jasper.

Wedgwood also busied himself with form and decoration. There was a rage for classic styles at this moment in England and on the Continent, and Wedgwood, like the furniture designers, architects, decorators, and silversmiths, sought the slender lines, the delicacy, and the grace of antique models. His vases and his domestic pieces were all inspired by this neo-classic taste. Moreover, he employed the celebrated sculptor John Flaxman to supply him with designs, in addition to the antique gems, engravings, and casts that furnished him with material for decorations. Very beautiful are these white cameos on the light or dark blue, sage-green, buff, salmon pink, or lilac background.

In this "jasper ware" he made, about 1770, a reproduction of the Barberini or Portland vase, a beautiful cinerary urn of transparent dark blue glass, found in the sixteenth century in a marble sarcophagus in Rome and preserved in Barberini Palace until purchased by Sir William Hamilton in 1770 and taken to England. The Wedgwood copies were sold at $131 each. At a later period the Barberini vase was bought by the Duchess of Portland.

Another of Wedgwood's triumphs was a dinner service of cream-colored ware for Empress Catharine II of Russia. Each of the 921 pieces was decorated in enamel with a different English view and ornamented by a border of foliage. Each piece also exhibited a green frog as a reminder that the set had been ordered for the Empress's palace "La Grenouillère (gray-noo-ee-yare).

Wedgwood died at Etruria Hall January 3, 1793, deeply regretted and admired for his fine character, his public spirit, and his generosity. He had amassed a large fortune.

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COURTESY THE METROPOLITAN MUSEUM OF ART NEW YORK

SPODE TEA-SET—LIGHT CREAM BODY WITH BANDS OF GOLD AND BLUE

SPODE TEA-SET—Light Cream Body with Bands of Gold and Blue—is the subject of one of the intaglio-gravure pictures illustrating "China and Pottery of Our Forefathers."

SPODE WARE

Monograph Number Four in The Mentor Reading Course

THERE were three Josiah Spodes. The first Josiah (1733-1797) was apprenticed to Whieldon and Wedgwood, and afterward had works for himself at Stoke. Here he made black basalt, and stoneware jugs like those of Adams and Turner. He soon broke away from the ultra classical taste of the day, and used sporting subjects, and, more particularly, the Chinese, introducing the "willow pattern" into Staffordshire in 1780.

Spode devoted much attention to improving under-glaze blue printing cream ware, bringing in 1783 two workmen into Staffordshire from Caughley, where under-glaze blue printing was in full swing. Spode died in 1797, and was succeeded by his son Josiah.

Josiah Spode the Second (born in 1754) is the one who manufactured the porcelain we now call "Spode." He learned his trade in his father's works at Stoke, and on his father's death continued the business, producing blue printed ware and jasper ware decorated with white cameos in the Wedgwood style. In the meantime Spode ware was becoming widely known, owing largely to the energy of William Copeland, a tea seller, who sold Spode's china on commission, and with such success that Spode and Copeland opened a store in London. Spode became the most successful china manufacturer of the day, and made a large fortune. In 1800 he introduced bones and felspar into his paste, which increased its beauty and transparency. The method of ornamenting porcelain in raised unburnished gold was first introduced by him in 1802. In 1805 he made a fine opaque porcelain, which, under the name of "ironstone," became very popular. In 1806 Spode was appointed potter to the king. He died July 16, 1827, at the fine residence "The Mount" he had built at Penkhull, Staffordshire.

Almost every form of decoration was employed by Spode, from the "willow pattern" on fine earthenware and porcelain to copies of Sèvres and Dresden. Ornamental patterns were very popular. The "Derby Japan" was copied among others. Raised flowers, foliage, and scrolls in low relief were used on the rims of services, sometimes on white, sometimes profusely gilt. White flowers and other small designs in low relief upon colored backgrounds were favorite decorations, a pale lavender so ornamental being very characteristic. A charming apple-green background was also used by Spode.

Much of Spode porcelain is marked. Usually the name "Spode" occurs in capitals, or with a capital S, which is printed in blue under-glaze, in red or purple over-glaze, or impressed. Another marking is "Spode Felspar Porcelain" ("Feldspar" is the dictionary spelling; but Spode has it "Felspar") in Roman letters in a wreath; and another has the word "Spode" crossing a seal.

Spode's son Josiah the Third and Copeland's son continued the Spode works.

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A PLATE OF WILLOW WARE, the familiar household pattern, is the subject of one of the intaglio-gravure pictures illustrating "China and Pottery of Our Forefathers."

THE WILLOW PATTERN

Monograph Number Five in The Mentor Reading Course

THOMAS TURNER, who went from Worcester in 1772 to Caughley in Shropshire, brought his factory into prominence. His body and glaze soon rivaled Worcester, where he had learned his trade. Turner made a specialty of Chinese designs in blue under-glaze; and in 1780 he introduced the famous "willow pattern," which was engraved for him by Thomas Minton. The original copper plate, worn to the thinness of paper, the first and earliest rendering of this celebrated design, is preserved at Coalport, a treasured relic. Thomas Minton (born 1765), later to be a famous potter, was at first an engraver. He was apprenticed to Turner at Caughley, and afterward to Josiah Spode.

The Caughley willow pattern was introduced by Spode into Staffordshire in 1784, and it was taken up by Adams, Wedgwood, Davenport, and Clews, and at Leeds, Swansea, etc., with differences, particularly in the fretted border and fence in the foreground.

The story is of two faithful lovers. On the right hand side is seen a large and magnificent Chinese dwelling, by the side of which rare trees are growing. It is the home of a mandarin. His secretary, Chang, had fallen in love with the mandarin's daughter, Koong-see. She loved in return, and they met clandestinely. The mandarin, on discovering the affair, forbade the youth to come near the house on pain of death, and confined his daughter within the dwelling, also building a high wooden fence from the wall to the water's edge. He also betrothed his daughter to a rich viceroy, Ta-jin. The wedding was to take place when the "peach tree shall blossom in the spring."

Koong-see watched with apprehension the budding of the tree, whose branches grew close to the walls of her apartment. One day half a cocoanut shell floated on the waves. She found in it a paper containing a verse. It was from Chang. He threatened suicide. Koong-see wrote an answer, "The fruit you most prize will be gathered when the willow blossom droops upon the bough," and told him to come for her. The mandarin now brought Koong-see a box of jewels from Ta-jin, who soon arrived with his suite, and the nuptial ceremonies began. In the confusion Chang slipped into the house, and the lovers eloped; for "the willow blossom already droops upon the bough." They gained the foot of the bridge by the willow tree. The mandarin saw and pursued them. To represent the story there are three figures on the bridge,—Koong-see carrying a distaff (emblem of virginity); Chang carrying the jewel box; and the irate mandarin with a whip.

Chang and Koong-see took refuge in the humble house of two of Koong-see's former servants. This is represented at the foot of the bridge. Here Chang and Koong-see were solemnly betrothed. The mandarin, having now issued a proclamation offering rewards for the return of his daughter and the person of Chang, soldiers came to the gardener's house to read it. Chang jumped from the window into the river and returned with a boat. Koong-see jumped into it, and the lovers were soon borne away on the rushing tide of the Yangtse Kiang and lost in the great mass of boats in that river. Chang bought an island with some of Ta-jin's jewels, and the lovers settled upon it, building their house themselves. The island is shown on the plate with its small trees. Several years elapsed. Chang had prospered by tilling his island, and now turned to literature. He wrote a book, which attracted the attention of Ta-jin. He discovered Chang's residence. He vowed revenge. Had not Chang stolen his bride, and—still worse—his jewels?

With a military escort Ta-jin sallied forth to attack the island, to seize Koong-see, and to kill Chang. The peaceful inhabitants were not prepared. Chang was run through the body and mortally wounded; his terrified servants fled; and Koong-see, in despair, set fire to the house, perishing in the flames.

The pitying gods now transformed Koong-see and Chang into two immortal doves, emblems of the constancy that united them in death. From the top of the willow plate, therefore, Koong-see and Chang survey the scenes of their romantic lives.

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COLLECTION OF LUSTER WARE

COLLECTION OF LUSTER WARE, an old favorite in the home, is the subject of one of the intaglio-gravure pictures illustrating "China and Pottery of Our Forefathers."

LUSTER WARE

Monograph Number Six in The Mentor Reading Course

IT is only within the last twenty years or so that luster ware has been collected with avidity.

Luster ware is now divided into eight classes,—I, Early brown copper luster, crude in style, made by Frank in Brislington, near Bristol, about 1770; II, gold luster, the tone varying from pink to purple, thought to have been invented by Josiah Wedgwood about 1792; III, silver luster, or platinum, discovered by Thomas Wedgwood (Josiah's son) about 1791, and used to imitate silver ware, and also for busts; IV, copper or bronze luster, plain, without decoration, and finer than the early Bristol luster; V, gold or purple luster, used merely as a band or rim; VI, silver or platinum, used for slight decoration in Staffordshire figures; VII, platinum or silver luster in combination with other painted decoration, such as birds, foliage, etc., painted in silver luster on a ground of another color, and the opposite method in the silver luster "resist" style, when the ground is platinum and the decoration in white, blue, or yellow; and VIII, cop- or bronze luster, in combination with painted designs.

Gold luster is not to be confused with gilding. In 1776 Josiah Wedgwood successfully experimented with gold to produce lustrous effects on pottery, and about 1792 perfected his fine pearl ware shell dessert services, with a thin wash of yellow and pink applied to the dishes to represent the lining of a shell. Gold luster was the finishing touch. Wedgwood also marbled some of his ware with a pale pink or purplish luster.

Next in point of time comes silver luster; and to quote an authority: "This decorated silver luster ware is of two classes. The first class comprises patterns painted in silver luster on a white ground, the foliage and birds and other patterns being in silver luster, carefully painted over the white. As a rule, in such pieces there is more white showing, and the luster silver is palpably a decorative effect.

"In the second class the silver luster appears as a background, and the ornamental decoration is in white, covering the piece in most elaborate designs. This is known as "resist" ware, and on account of the great beauty and variety of its ornamentation has strongly appealed to latterday collectors. The pattern twining its way over the silver luster background may be white, blue, canary color, pink, apricot, or turquoise blue. White is most frequently found. This second style is capable of the most intricate designs, varying from farmyard and hunting scenes to ordinary conventional floral arrangements, almost resembling the Japanese stenciled work in another field of art."

Silver luster belongs to the last part of the eighteenth century; copper luster to the early days of the nineteenth. Copper or bronze luster varies greatly. Some of it is exceedingly coarse and dark brown in tone, and some of it is thin, delicate, and handsome. In fine examples painted views (often of merit) occur in panels against the lustrous background. Swansea produced much luster of this kind. Frequently, too, in copper luster the jugs and mugs have ornamentation in relief, enameled in bright hues. This form of decoration was imitated in coarse examples. Copper luster was sometimes combined with gold luster.

The beautiful collection shown here, which belongs to G. H. Buek, gains additional interest by being correctly displayed in a corner cupboard that is some two hundred years old. It is part of the original woodwork in the house of John Howard Payne ("Home, Sweet Home"), at East Hampton, L. I., now owned by Mr. Buek.

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